

CASE 1

SIGNĀLS :Rīgas Tautas augstskolas audzēkņu sociālistisks žurnāls visiem, kas mācās. Voldemārs Branks, Kārlis Dēķens, Arvids Grigulis, Fricis Rokpelnis, Arnolds Serdants, Edgars Šillers, Ādolfs Talcis, eds.

Rīga : Tautas augstskola, 1928-1930.

October 1928-July 1930 (all published)

Octavo, wrappers, 17 issues. From its first issue stating its intent as a Marxist journal of the social sciences and arts, Signals was, like almost all avant-garde activities in Latvia, driven by a social and economic agenda which incorporated the most daring use of graphic design of the day. There are, among the more generally USSR leaning essays and reviews, some interesting original wood- and linocuts and photo-collages , but the most striking aspect is the cover design, unique to each issue, which were original constructivist compositions of very high quality. Artists designing these covers were A. Rentovics, V. Leimans, A. Grigels, L. Šneiders, and A. Segelinš, although most were unattributed in the issue. Signals is very rare and highly collectible . Fraser, pp.133-135, illustrated. Worldcat finds one set in North America, and single issues alone are highly sought privately. This set near fine to fine. (SIGN 1.01-17)

Signals single numbers available

-----, 1929 No. 4, 6, 7, 8 (SIGN 3.04, 3.06, 3.07, 3.08)

-----, 1930 No. 1,3,5, 7/8 (SIGN 3.09 3.11, 3.12, 3.14)

LAIKMETS. Kārlis Zāle, A. Dzirkāls, eds. Nos. 1-4

Berlin: Latvijas Tēlnieks, 1923 (all published)

Quarto 28.5 x 21.5 cm., wrappers, 96pp. LAIKMETS was an émigré journal, published in Berlin. It was international in scope, drawing on the avantgarde movements of the day together with the most forward looking of the Latvian literati and artists. It was indisputably the most ambitious attempt to incorporate Latvian modernism into contemporary world culture and address an international readership. Contributors include Braque, Léger, Zalkāļns, Kurcijs, Kazāks, Zaļits, Puni, Gall, Westheim, Archipenko, Picasso, Ubans, Poelzig, Liberts, Ozenfant, le Corbusier, Prampolini, inter alia. It had very limited distribution through the Kiepenheuer Verlag in Leipzig, with most copies sold in Latvia; copies are very scarce and highly coveted. One complete set found in North American libraries (Columbia). Very uncommon

and this set in very good to fine condition (No. 1 slightly worn edges, 2-4 fine). Fraser L340, pp.147-48. (DZIR 2303001-4)

JAUNA GVARDE. Kreisas jaunatnes žurnāls. No. 9 „Pretkara.” Riga: Jauna Gvarde, 1928.

Folio, quarto, wrappers. (The New Guards) Twelve issues of this journal were issued from 1928 to 1929; two are without numbers. A radical leftist journal, with fine covers, some with photomontage, designed by Ernests Kālis. Many numbers have a keyword to denote a particular focus. With No. 9, cover is by Ernests Kālis, with the keynote „Pretkara” (Anti-war). Worldcat finds no library holdings for this number. (JGVA 10109)

DARBE JAUNATNE. Mes jaunu pasauli sevcelsim! Robert Svirsbergs, ed.

Riga: Nakotne, 1929-33

Quarto & octavo wrappers. 1929 No. 5; 1930 No. 6-7

Strong photomontage covers, constructivist page design throughout. One of the the rarest of the Riga avant-garde journals, published in very small numbers. There are no institutional holdings for this journal outside of Latvia. The photocollage covers are a zenith of Latvian book design, the best of Liepiņš's work in this milieu.

1929 No. 5 cover by Jānis Liepiņš. (DJAU 2901005)

1930 6-7 cover likely by A. Grigulins. (DJAU 3001006)

(Kālis) ERNESTA KĀĻA (1904-1939) SAGLABĀTO DARBU IZSTĀDES KATALOGS.

Riga: Latvijas PSR Valsts Revolūcijas Muzejs, 1956

Octavo, wrappers, 32 (1), 32 plates. The first retrospective exhibition held for the work of this creative artist and designer. Ernest Kālis is noted for employing photocollage and modernist elements in brilliant designs for avant-garde and socialist publications in the 1920s and early 1930s.

LatvianRussian text. One holding found in North American libraries. This copy fine.

(KALA 101)

CASE 2

Voldemars Birzgalis: LAPIŅAS. Dzejas.

Riga: Bohema, 1923

Small octavo, wrappers, 64pp. Cover design by Ansis Cīrulis (1883-1942), modernist painter cover. Birzgalis is an obscure author whose dates are unknown. No library holdings found outside of Latvia. Fraser L399. This copy fine. (BIRZ 102)

Adolfs Erss: SEŠAS POEMAS 1913-1920. (Six Poems)

Riga: Vainags, 1920

Octavo, wrappers, 100pp. Cover and six zincographs by Niklāvs Strunke. Strunke (1894-1966) was a painter and graphic designer who played prominently in the art and publishing worlds of interwar Latvia. The present work is one of the most important of collaborations with poet and graphist, with Strunke at his most experimental phase of abstraction. Adolfs Erss (1885-1945), pen name for Adolf Rūniks, was a widely traveled journalist, poet and novelist who was highly active in the new Latvia after 1918 and major contributor to the cultural life there. He also researched and collected folklore, which was re-introduced into the country's literature curriculum. A signator to the Latvian Central Council Memorandum calling for an independence after Germany's defeat in the war, he was detained by the Red Army and died in custody. Considered a writer of and for the bourgeoisie, his works were largely suppressed during the Soviet era. Worldcat finds one institutional holding in North America. This copy fine. (ERSS 107)

Angelika Gailit: VĒROKUMI UN SAPŅOJUMI. (Observations & Reveries)

Riga: A. Gulbis, nd (1920)

Octavo, wrappers, 106pp. Cover by Romans Suta. Angelika Gailit (Gailite, née Miķelsone, 1884-1975) was a widely read essayist and historian who emigrated to Canada in WWII. These are notes of an Italian journey, with an early cover design by Suta. Romans Suta (1896-1944) was a key player in the artistic avant-garde in Riga who worked with the publisher Gulbis. No copies found in worldcat. (GAIL 103)

(Grosvalds) Boriss Vipers: JĀZEPS GROSVALDS.

Riga : Valters un Rapa, 1938

Quarto, wrappers, 56pp., 26 plates, some in color; illustrated throughout. Grosvalds

(1891-1920) was a rising star in the Latvian world of modern art and contributed greatly to the national identity as well as modernist impulse that characterized the art produced in the first years of the Latvian Republic. He died in 1920. This is the first major monograph of Grosvalds to appear after his memorial exhibition in 1924. Two library holdings worldwide (Bibliothèque National de France, Herder Inst.). Rare. (JGRO 102)

Elza Kezberis: PROFILS STIKLĀ. Mazas dziesmas. (Profile in the Mirror. Small songs)

Riga: Zelta Grauds, (1936)

Octavo, wrappers, 125 (2)pp. Cover design by Kārlis Padeģis. Author Elza Kezberis (1911-2011) was an author of nine books; she emigrated in 1944 and lived in the United States to her death. Fraser (L175, illustrated) draws attention to Padeģis' (1911-1940) high skills as a caricaturist imparting complex symbolism, at once erotic and sarcastic, with biting criticism at social and political issues, ranking him alongside renowned contemporaries of the Weimar Republic and deserving recognition. Worldcat finds 3 North American library holdings. (KEZE 102)

KOLEKTĪVS Nr. 1 septembri 1920

Riga: Kolektīvs, 1920

Quarto 24x16.5cm, wrappers, 64pp. (all published) First and only number of an important leftist art journal, with linocut cover by Niklāvs Strunke and an important full-page linocut by Jānis Liepiņš. Contributions by Linārdš Laicens, Andrējs Kurcijs, Apsesdels, Jānis Rainis, Leons Paegle, et al., edited by Kārlis Dzelis. One library holding in North America. (KOLE 2001001)

KREISĀ FRONTE. Linārdš Laicens, ed. (The Left Front)

Riga: Latvijas Kultūras, 1928-1930

Octavo, wrappers, 1928-1930, 18 numbers (all published). Cover designs by Ernests Kālis. A bimonthly journal, considered to be one of Laicens' most important publications and the most significant journal of the era along with *SIGNĀLS* but esteemed to be of higher literary quality and thought than the latter. Striking abstract linocut covers, highly original, in bright colors unique for each issue. A strongly Soviet orientation, and most likely initially financed with funds from the USSR. Illustrated, including some photomontage and graphics. In addition to being a vehicle of contrarian social commentary and promoted open discourse, *KREISA FRONTE* also was a publishing house which issued poetry and literary books. Linārdš Laicens (1883-1938) was highly individual, prolific writer in all literary forms, editor and publisher, going against all currents of the day, leftist and of increasingly Marxist-Leninist persuasion. Somewhat the ingenue in matters

of Soviet power, he emigrated to the USSR where he became a victim of the purges in Moscow in 1938 along with fellow Latvians. *KREISA FRONTE* was published from 1928-1930. There are no library holdings of this most important journal outside of Latvia. (KREI 2801001-6, 2901001-6 301001-6 -----, 1929-1930 One set of two complete years in twelve numbers, clothbound with the 1929-1 front wrapper preserved. (KREI 2902001-6) -----, 1928, No. 1, near fine, 1 vg+ -----, 1928, No. 2 New Architecture, (KREI 2.01) -----, 1928, No. 4 fine (KREI 2.04) -----, 1929, No. 1 vg (KREI 3.01) -----, 1929, No. 2 vg (KREI 2.02) -----, 1930, No. 2 Includes photocollages, (KREI 2.14)

Andrējs Kurcijs: BARBARS PARĪZĒ. Dzejas. (Barbarians in Paris) Riga: Laikmets, (1925)

Octavo, wrappers, 31pp. Unattributed cover design. A collection of verse recalling the heyday of Latvian artists and writers visiting Paris and partaking of the new developments in modernism there. Kurcijs was the pseudonym for Andrējs Kursiskis (1884-1959), an important figure in Latvia's intellectual and political history. A leftist poet, critic, and outspoken socialist, he was arrested for his political activity, even though he served in Lithuania's Parliament. This is one of the 12 titles that the Laikmets press published of his work. The cover design follows a format employing Suprematist design elements, which were briefly utilized in the USSR at the time. No library holdings recorded outside of Latvia. Near fine copy. (KURC 902)

Linārdas Laicens: KLIEDZOŠIE KORPUSI. (The Walls Cry Out)

Riga: Latvju Kultūras (1930)

Quarto 25x14.5 cm., wrappers, 222pp. One of the most important book productions of the interwar years in Latvia. The cover design and interior photocollages by Ernests Kālis is a landmark of Latvian constructivist publishing. This is a novel that appeared in serial form in 1927, a fictionalized account of the 1905 Russian revolution where many on the losing side were jailed and executed. It was translated into Russian and appeared in the present edition as well, using the photomontages in a most creative way. The publisher Latvju Kultūras was owned by the Kreisa fronte journal. Ernests Kālis was the art director and Laicens a principal at the firm. OCLC finds this first edition at NYPL, Bayerische Staatsbibliothek. A very good+ copy. Fraser L321 (LAIC 1602)

Linārds Laicens: SEMAFORS. Trējos gados dzejots 1920-1922.

Rīga: Promets, nd

Octavo, wrappers, 32pp. First and only edition, with a strong constructivist cover design, probably by Laicens himself. Poems over three critical years when the author achieved maturity. . Linārds Laicens (1883-1938) was one of the leading intellectual forces of the Latvian avant-garde. A leftist, frankly often a propagandist, he was a poet, novelist and essayist who had a strong sense of visual design. He edited a number of major journals, left for the USSR in 1935 and was executed there in 1938. No copies found in worldcat. A fine copy. (LAIC 902)

Oliveretto: TRUBADURS UZ EZELA

Rīga: Vainags, 1921

"Troubadour on a Donkey" Octavo, wrappers bound in ½-calf, 104pp. Twocolor linocut cover and b/w linocut frontispiece by Niklāvs Strunke. Strunke (1894-1966) was one of the most talented and original of the artists of the Latvian avant-garde. He was also one of the most active book and journal illustrators. Oliveretto was the pseudonym of Jānis Sudrabkaļns (1894-1975), a modernist poet of prominence who wrote combative essays in the Ho-Ho satirical journal and later became a Soviet hero. Rare, worldcat finds two copies of this book in North American libraries. This copy near fine. (OLIV 103)

Leons Paegle: KAROGI. Dzejas. (Flags. Poems)

Rīga: Jauna Kultura, 1922

Octavo, wrappers, 68pp. Two collections of poems (Važas, Karogi) by Leons Paegle (1890-1926), highly regarded in Latvia as a prolific writer and educator who wrote against social and economic injustice. Cover design by Niklāvs Strunke. One copy in Bayerische Statsbibliothek, no institutional holdings in North America. (PAEG 801)

Leons Paegle, with Niklāvs Strunke: ABECE. Mājām un skolām.

Rīga: Daile un Darbs, 1922

Octavo 20.2 x 13.7cm., wrappers, 88pp. (The Alphabet at home and school, a linguistic cradle). Folk-sayings and verse compiled by Leons Paegle and finely illustrated by Strunke, introducing alphabet and cursive scripts, with 3-color litho cover and traditional mystical folk motifs. OCLC locates one in Oxford Univ; microfiche in Proquest. Rare, this copy with repaired cover. (PAEG 902)

PIECI. (The Five) Vilis Derums, Kārlis Eliass, Valdemārs Birzgals, Fridrichs Gulbis, Valdemārs Nakels.

Riga: Bohema, 1926

Octavo, wrappers, 63pp. A collection of poems from the five contributing authors. They were all pioneering in modernist directions of Latvian verse. No worldcat findings for this title, which sports a striking runic cover by Jānis Plase. (PIEC 102)

Roman Suta: 60 JAHRE LETTISCHER KUNST.

Leipzig: Pandora Verlag, 1923

Small quarto 24.2 x 16 cm, wrappers, 48pp., 85 illustrations. Romans Suta (1896-1944) provides here the first introduction to modernist and avantgarde Latvian art in its own time. Suta himself was a foremost pioneer in the brief but fruitful avant-garde period of 1918 to 1930 in painting and sculpture. This book starts with the mid-19th century painters who first brought a sense of regional and incipient national identity in their artwork which gave rise to a Latvian national art, and then well over half the artists noted and works illustrated are of contemporary modernists. Many of the works illustrated are currently unknown today. Written and published in the height of the experimental phase of modernism in Latvia, this is a valuable documentation of the era, and an art history presented by one of the leading working artists of the avant-garde. Worldcat finds 15 library holdings in North America. This copy fine. (SUTA 102)

ZAĻĀ VĀRNA. Rakstniecības un mākslas žurnāls. (The Green Crow, A Literature & Art Journal)

Riga: Zala Varna, 1929-31

Quarto and folio, wrappers, 7 issues. The first 6 issues were published in 1929,

it did not appear in 1930 and the final issue was released in April 1931. An art journal featuring modernist art and belle-lettres. The topics are Latvian modernist art and literature. A very fine resource in both fields, Zaļā vārna was also an artist group. This showcases many original artists who are otherwise scarcely if at all represented even to this day, thus an important source of visual and historical interest, and is richly illustrated. Only one worldcat listing, incomplete. 1929 Nos. 1-6, clothbound with original wrappers and index. (ZALA 102)

Lucija Zamaiča: ZELTA ATVARS. Dzeesma. (The Golden Maelstrom)
Riga: Promets, (1924)

Octavo, wrappers, 46pp. Author and poet Lucija Zamaiča (1893-1965) was widely published in the first Latvian Republic; her fiction and poetry deal with the realities of the feminine principle, as the deeper foundations of nature and the trauma of social and sexual roles, and the redemption of love. Fine abstract cover design (unattributed but certainly by Niklāvs Strunke), an original linocut. Zamaiča was the foremost woman poet of interwar Latvia. No library holdings found outside of Latvia. This copy fine. (ZAMA 602)

CASE 3

HO-HO! Zatirisks mākslas zurnals. U. Skulme, L. Liberts, S. Vidbergs, Austra Ozoliņa Krauze, eds.

Riga: Aug. Ozolins, 1922-1924

Folio 35 x 24 cm, wrappers, unpag. (ca. 8pp. per number). Outstanding satirical art journal edited by Riga avant-garde artists (Uga Skulme, Ludolfs Liberts, Sigismunds Vidbergs) with contributions by Romans Suta, Alexandra Beļcova, Janis Liepiņš, Jēkabs Kazaks and the editors themselves, abounding with original lithographs and graphics throughout; with statements, poems, essays, reviews by leading modernist writers. Every visual statement is attributed, with the exception of an anonymous submission by Georg Grosz. Although Latvia abounded in satirical journals during the 1920s, Ho-Ho is that country's highest match with the great satirical visual and critical journalism which flourished after WWI in Germany and Czechoslovakia, where artists, writers and publishers engaged in vital collaborative productions. Rightly acknowledged as the first among equals in its class, the issues are stunning and often outrageous, and some of the artwork ranks among the finest of the artists' output altogether (e.g., Ludolfs Liberts, who was at his most adventurous here). After the first year it was published sporadically or even chaotically in uneven sequence. Number 7 of year 1 has a censored satirical quatrain which the editors either inked over or erased in various copies. Very scarce, one library holding in North America. The present set consists of 24 numbers from the first year 1922, Nos. 3 through 26 (of 28). They demonstrate the wide variety of artists' hands who edited the entire number, many comical and some outrageous. All of the numbers are in exceptional condition for an exceptional find. *Refs: Fraser L426, pp. 174-75; "Political Bullfighting in Latvia, Caricatures by artists in 1920s satirical periodicals," Romans Suta Museum, 2010 (ANON 760.2)*

Aleksandrs Čaks: JĀNIS PLĀSE.

Riga: Zāļa Vārna, 1931

Octavo, wrappers, 64pp. 17 plates. The first monograph on the artist Jānis Plāse (1892-1929) an early modernist who worked closely with Romans Suta in stage design and was aligned with the Zāļa Vārna art association. Dying tragically early, Plāse has been overlooked in the listing of the Riga avantgarde, but deserves a rightful place in it alongside his peers. Many reproductions and tipped in color plates. Author Aleksandrs Čaks (1901-1950) was an important leftist poet and member of Zala Varna; he holds a prominent place in modern Latvian literature. One library holding in North America at the NYPL. (CAKS 502)

INFORMATORS. Objektīvs pasaules preses un notikumu apskats. Illustrets nedelelas žurnāls. (The Informer. Objective World Press and Review)

Rīga: Informators kāntors, 1932.

Quarto (31.5 x 23.5 cm), wrappers, 16pp. per issue. Radical leftist weekly that ran only for eleven issues from October through December of 1932 with strikingly original large graphics, some artists are indicated: Haskins, Tenders, Žurgins. Very rare and greatly sought.

No. 10, 16 December (INFO 2.10)

No. 1-11 Special number.(INFO 2.12)

With a Gustav Klucis linocut

(Strēlnieks) **STREHLNEKS. Latweeschu strelneeku padomju pulku diwisijas politiskas nodalas isdewums, No. 4-5.**

Moscow: Strelneks, 1918-1919

Octavo 21.7 x 17 cm, wrappers, 64pp. (Strēlnieks=The Soldier), A Sovietbacked revolutionary publication aimed at Latvian readership, specifically the Riflemen who participated in the short-lived communist regime lasting three months in 1919. Many of the communists fled to Russia, where they worked for a return to power. This issue contains original graphics (linocuts) by Gustav Klucis and Kārlis Veidemans, Seberinš and Grunwalds. Text in archaic Latvian spelling. Any issues of this journal are extremely rare, since the subsequent political changes in the USSR, which included the execution of Latvian émigrés (Klucis, Laicens et al), led to confiscation and destruction of all issues that could be found. There are no library holdings found for this outside of Latvia. (KLUT 5801004)

Andrējs Kurcijs: AKTIVĀ MĀKSLA. (Active Art)

Potsdam: Laikmets (Kiepenheuer), 1923

Quarto 29.5 x 23 cm, wrappers, 64pp. Kurcijs was the pseudonym for Andrējs Kursiskis (1884-1959), an important figure in Latvia's intellectual and political history. A leftist poet, critic, and outspoken socialist, he was arrested for his political activity, even though he served in Lithuania's Parliament. "Active art," is a study of modernist art trends largely championing cubism through an activist doctrine which employed both Purist and Expressionist trends, and now moving towards constructivism. His writings are almost the sole articulations of modern art theory that appeared in any Latvian press in the era. While a pantheon of Western European artists are illustrated here, work of Latvian avant-garde painters and sculptors also emphasized. While in Latvian language, this work was published in Potsdam by Kiepenheuer (who also published the journal

Laikmets) and meant for an international readership. The Latvian artists include Niklāvs Strunke at his most radical moment, Konrāds Ubans, the sculptors Zālkaļns, Zalits inter alia. Uncommon, with only noted in two holdings worldwide (British Lib., Yale) for this important work. (KURC 101)

Andrējs Kurcijs: DVĒSELES KABAREJS. Dzejas. (The Cabaret Souls. Poetry)

Riga: Kulturas Balss, 1921

Octavo, wrappers, 48pp. Kurcijs was the pseudonym for Andrējs Kursiskis (1884-1959), an important figure in Latvia's intellectual and political history. A leftist poet, critic, and outspoken socialist, he was arrested for his political activity, even though he served in Lithuania's Parliament. This work focuses on the denizens of nightlife. Cover design by Niklāvs Strunke. One library holding in North America. (KURC 702)

Linārds Laicens: LATERNA TUMSĀ. Kolektivtipi 1911-1915. (The Dark Lantern)

Riga: Trauskas, 1918

Octavo, wrappers, 112pp. Author Linārds Laicens (1883-1938) was one of the leading intellectual forces of the Latvian avant-garde. A leftist, frankly often a propagandist, he was a poet, novelist and essayist who had a strong sense of visual design. He edited a number of major journals, left for the USSR in 1935 and was executed there in 1938. This is an early collection of stories depicting "collective types," reflecting the author's lifelong concern about social and economic injustice. With a fine cover by Niklāvs Strunke utilizing abstraction and symbol. Essays from 1911-1915. (LAIC 302)

Linārds Laicens: KARAVANE. Dzejoli 1913-1919. Niklāva Strunkes grafika.

Riga: Vainags, nd (1920)

Octavo, wrappers, 127pp., undated but 1920. Linārds Laicens (1883-1938) was one of the leading intellectual forces of the Latvian avant-garde. A leftist, frankly often a propagandist, he was a poet, novelist and essayist who had a strong sense of visual design. He edited a number of major journals, left for the USSR in 1935 and was executed there in 1938. This work is the first collection of his poems in the new Republic of Latvia. Laicens enlisted Niklāvs Strunke for book design, cover and five linocuts, all in Strunke's most visually experimental style incorporating futurist and cubist elements. Niklāvs Strunke (1894-1966) was one of the leading artists of the Riga avant-garde artists group; a gifted graphic designer, he worked in both conventional and cutting-edge genres. This work, along with ATTAISNOTEE and Erss's SEŠAS POEMAS from 1920, form the most daring and innovative

graphic cycles of Strunke's book illustration. Rare: only one copy found in North American libraries. Fraser p. 64, illustrated. (LAIC 504) **DŽ.**

Lengdons-Devis: ATOME IEKŠENĒ. (John Langdon-Davis: Inside the Atom)

Riga: Valters un Rapa, 1939

Large octavo, wrappers, 138pp., 5 plates with photo-reproductions. First translation of Inside the Atom by John Langdon-Davis. With a fine abstract cover by "A.S." Worldcat finds no library holdings for this work. (LANG 1)

Pāvils Vilips: POĒMA PAR ANNU LAZDU UN MELNO RUNCĪ.

Riga: K/S Avanti, 1932

Quarto, wrappers, 76pp, "A Poem of Anna Lazda and the Black Tomcat."

New typography, with striking graphics by Kārlis Bušs (1912-1987)

consisting of four linocuts. Bušs was very active as a graphic artist for leftist publishing. Author Pavils Vilips (1901-1979) published widely in the leftist and avant-garde press, contributing to Trauksme and other radical journals. Frazer L328-330, pp. 143-145. Two copies found in North American libraries. (VILI 202)

CASE 4

TRAUKSME (The Alarm) J. Grots, P. Kikuts, Janis Plaudis, eds.

Riga: Burtnieks, November 1928 – October 1929

Octavo, wrappers, published in 6 issues. A leftist literary journal. The name Trauksme can mean Alarm or Anxiety. In this case it is The Alarm, a call to activism. Cover and page design are of constructivist/avant-garde flavor and experimental page design. This journal was suspended, probably due to financial problems, after six issues and reappeared under the title *Jauno Trauksme* (q.v.) with a new publisher, Tagadne (Our Time), addressed to a younger readership. No library holdings recorded outside of Latvia. Fraser pp. 132-33.

1928 No. 1 (CAKS 10201)

1929 Nos. 3-5 (CAKS 10203-05)

JAUNO TRAUKSME 1-6. J. Grots, P. Kikuts, J. Plaudis, eds.

Riga: Tagadne, January 1930 – January 1931 (all published)

(The New Alarm) Octavo, wrappers, in six issues. A literary journal including some of the major talents of the day (Pavels Vilips, Aleksandrs Čaks,) and including some German and Russian authors, but mainly the Latvian literary circle of modernists. This journal and its parent *TRAUKSME* include some avant-garde experiments with page design and some of the contributors include calligraphic poems. This followed the suppression of *TRAUKSME* (q.v.), with the same editorial staff. One institutional holding (Bayerischer Staatsbibliothek) found outside of Latvia. Fraser, pp. 132-33. (CAKS 3003001-6)

CELTNE: Žurnals literaturai, makslai un zinatnei. P. Viksne, ed.

Moscow: Prometejs, 1932

Small quarto 24.5x17.5 cm., wrappers, pp. 767-862. Celtne was Moscowbased, heavy propaganda laced with the orthodoxy of the moment. It flourished from 1929 to 1937. During its early years it had modernist graphics with a constructivist flavor. Only one number (1932, No. 10) held in libraries outside of Latvia (Columbia). We offer 1932 Nos. 2,4,6,9. (CELT 3202002, 3202004, 3202006, 3202009).

DOMAS. Daiļliteratūras, mākslas un zinātnes mēnešraksts. (Think. A literary arts and science monthly)

Riga: Domas, 1924-1935

Octavo and quarto, wrappers, various paginations. Modernist literary and art review with leftist orientation, engaging the foremost authors of the day

including A. Kurcijs, Aleksandrs Čaks, Jānis Plaudis, Edgars Šillers, with contributors from abroad including Ilja Erenburg, Bertolt Brecht et al, 1929, No. 1, 3, 4 (DOMA 2901001,3,4)
1931, Nos 1-10 (complete year), with numerous illustrations & linocuts by Strunke, Bušs, Piepins, etc., clothbound and lacks covers. (DOMA 3101001)
1931, No 1, 4, 6-10, all with covers. Niklāvs Strunke contributed many page decorations this year; with Kārlis Bušs linocuts. (DOMA 3101001,4,6-10)
1932, No. 1-10 (complete year) 10 issues, Many graphics by Junkers and Kārlis Bušs, who also designed the covers. (DOMA 3102001-10)

Karlis Dzelzits: GĀJIENĀ US NĀKOTNĪ. (Procession to the Future)

Riga: Daile un Darbs, nd (1930s)

Octavo, wrappers, 126pp. Dzelzitis (1892-1982) was a lawyer-turned-leftist, later a parliamentary deputy, who edited the journal *Kolektīvs*. Published by the radical publisher Daile un Darbs. Unattributed constructivist cover. No library holdings outside of Latvia. (DZEL 1.3)

Kārlis Dzelzs: KAROGU NEMEERS. Dzejas

Riga: Vainags, 1922

Dzelzs is the pseudonym for Kārlis Dzelitis (1892-1982) who was an early member of the National Assembly; he edited the journal *KOLEKTĪVS* and other journals. His humanist politics put him at odds with Latvia's twists of government and he spent many years in exile. Strong cover design by Niklāvs Strunke for this poetry collection. Not listed in Fraser; one North American library holding (Columbia). This copy signed by author dated 11.IV.1924. (DZEL 202)

TAURETAJS. Literārisks, sabiedriski politisks un zinātnisks žurnāls.

Nos. 4, 5/6. 7/8, 1917-1918; No. 1/2, 1919; 1-6, Nos. 1-2 1920

Rga: Tauretajs, 1917-1920

Quarto, wrappers. (The Tower, a Literary, Social-Political & Scientific Journal) was a progressive publication which featured many of the emerging avant-garde writers (Kurcijs, Laicens, Erss, etc.) in the early new Republic. It was published in two series: the first, comprising numbers 1-7/8 appeared in 1917-1918; the second from 1919-1920. Some numbers include original graphics by upcoming artists. 5/6 has two original woodcuts by Stenders, and 7/8 has works by Tone, Stenders and Ubans; the two 1920 numbers have an original linocut cover by Oto Skulme, no. 2 with linocuts by Grosvalds. Worldcat notes only two incomplete institutional holdings in North America (KFRE 180105, KFRE 180107, KFRE 190101, KFRE 200101-02)

Pēteris Ķikuts: ASIE LŪZUMI. Dzejoļi. (A Sharp Fracture. Poems)

Riga: Sirenas, 1928

Octavo, wrappers, 79pp. Strong abstract cover design by Roberts Mazjānis. Pēteris Ķikuts (1907-1943) holds an important place in Latvian modernism alongside Aleksander Čaks and Linārds Laicens. He is mainly known for his poetical work employing Constructivism. With a dedication by Ķikuts to Pavels Vilips, April 1929. Light pencil notes by Vilips here and there. Two copies found in North American libraries. A rare association copy. (KIKU 201)

Andrējs Kurcijs: PAR MĀKSLU I. (About Art)

Riga: Laikmeta Izdevums, 1932

Octavo, wrappers, 79pp. Kurcijs was the pseudonym for Andrējs Kursiskis (1884-1959), an important figure in Latvia's intellectual and political history. A leftist poet, critic, and outspoken socialist, he was arrested for his political activity, even though he served in Parliament. In the present work Kurcijs presents a theory of art and its functions. It was probably meant to open a series of studies; however, no following numbers were published. In any case, it had a far-reaching impact on Latvian art aesthetic directions. Strong abstract cover design, unattributed. Fraser L337. Worldcat finds two library holdings in North America (Columbia, NYPL). This copy fine. (KURC 802)

Leons Paegle: EELA. Laikmeta prelude 4 ainas.

Riga: Daile un Darbs, 1922

Octavo, wrappers, 72pp. Cover design by Niklāvs Strunke. A play in four acts, now spelled Iela (The Street, a Prelude to the Age in Four Acts). Paegle (1890-1926) was a dedicated communist who drew attention to the plight of the working class. Rare, with no Worldcat listings found. (PAEG 401)

SIGNĀLS 1933 ALMANACHS STRADNIEKU KULTURAS SVETKOS.

Riga: Aktivs, 1933

Large octavo, wrappers, 88, xvi pp. A possible attempt at the revival of the influential avant-garde journal SIGNĀLS, edited by Karlis Fimbers. Contributions by Meinhards Rudzitis, Fimbers, Janis Čāvars inter alia, and linocuts by unattributed artists. (SIGN 302)

Kārlis Skalbe: 1879 1929 SVETKU RAKSTI.

Riga: Latvju Kultura, 1929

Quarto, cloth, 136pp. Edition of 550 copies. Svetku raksti (Christmas Articles) -- a Festschrift celebrating the life and work of Kārlis Skalbe on his fiftieth birthday, with numerous articles, anecdotes and poems by various literaria of the new Latvia. Authors include Arveds Svabe, Peteris Blaus,

Janis Liepiņš, Janis Akurators et al, with a total of 30 contributors. Kārlis albe (1879-1945), renowned for his fairy tales for adults, was a driving force in Latvian national identity and the new culture. The book is designed and illustrated throughout by the avant-garde artist Niklāvs Strunke, with a fine full-page abstract portrait of the writer and numerous decorations and vignettes throughout the book by him as well with paintings and drawings tipped in; there are also photographs of Skalbe, his haunts, family and other elements of his life, and a full frontispiece portrait by Sigismunds Vidbergs as well. A bibliophile production, scarce today: Worldcat finds this in only two libraries in North America. (SKAL 102)

TRIBINE. Revolucionārās kultūras žurnāls. Linārds Laicens, ed. (Tribune)

Riga, Tribune, 1931-1933. 14 numbers all published

Octavo, wrappers, 48pp. An important journal published in 10 issues from 1931-33, which was the reincarnation of Laicens' *KREISĀ FRONTE*. Ernests Kālis designed the early covers, and the remaining issues had the same cover which was a collaborative design. Tribune would meet with the same fate as its predecessor, shut down by the authorities as a subversive element. Worldcat finds one incomplete holding in North American libraries. 1931, Nos. 1-6 (complete year), clothbound with original wrappers; fine.

(TRIB 3102001)

1932, Nos 1-6 (complete year) original wrappers, loose; fine (TRIB 3202001-5)

VIRZIENS. Daļlīderatūrai – Lit teorijai – Cīttautu literatūrai – Chronikai. J. Niedre, ed. (Direction: Fiction - Literary theory - Foreign Literature – Chronicles) Riga: Virziens, 1933-1934.

Quarto, wrappers, issues 1933 No. 1 "Almanachs," 1934 No. 1-2. A literary journal more leftist than Signals, oriented to Moscow emphasizing fiction and international literature, with numerous linocuts and also reporting on underground politics in other European countries. 1933 Almanach has striking cover design and linocuts by Voldemars Meija (1911-?), unsung graphic designer for all issues. In 1934 Virziens published No.1-2 and 2-3. This set lacks the third release. The fourth number was confiscated and destroyed at the printer with the Ulmānis coup and descent into repression and no copies have surfaced. One number found in Worldcat (NYPL, 19331). Fraser p.149-50. (VIRZ 3302001, 2402002)

ZVANS nos. 1-3 1930. Politiski-Sabiedriski Saimniecisks žurnals.

(The Bell. A Political-Social-Economic Journal) Riga: Zvans, 1930.

Octavo, wrappers, 48pp. Strong abstract cover by Sigismunds Vidbergs, which appeared with different colors in five issues. It is Vidbergs most successful efforts in abstraction. The present set consists of numbers 1-3. Worldcat finds only No. 3 in North American holdings. (VIDB 20101-3)
No. 1, No. 2 available individually

WALL HANGINGS

Anonymous FUTBOLA ZIBENS. (Soccer Lightning)

Riga, 1933

Lithographed Poster, 36 1/4 x 23 3/4 inches (92.1 x 60.3 cm)

(ANON 771)

NIRGA. Stabinsch, ed.

Riga: Nirga, 1920

Tall quarto 35 x 22 cm, wrappers. No. 2 (of two?) 28 November-10 December 1920. Extremely rare satirical journal, mimeographed text and images, with a dynamic hand-drawn cover. This issue was released in only 5 copies, each with original drawing on cover. The artist unattributed but most likely Aleksandra Belcova, who most likely also executed the serigraphed drawings inside. Nirga translates as "Laughter." No copies found in Latvian National Library. This work is part of an archive of Latvian books and journals. Please inquire for full description and price.

The other items displayed on the walls are from a poster collection of 780 pieces. Please inquire for description and price.

